



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Music Teachers' National Association

Gleanings from the Recent Pittsburgh Meeting.

As was anticipated in the articles in the November issue of this Bulletin the Christmas meeting of the M. T. N. A. brought forth much material of interest to music supervisors. In order to make the proceedings of the greatest value the Association begins printing them at once so that by about a month after the closing session they are available for distribution. Any music teacher who is desirous of building up a working library can scarcely make a wiser move than sending at once to Waldo S. Pratt, editor M. T. N. A., Hartford, Conn., \$1.60 for a copy of the 1914 proceedings, the ninth in the series.

From the wealth of material presented mention will here be made only of discussions particularly interesting to our readers. The president's address, by Charles H. Farnsworth, of Teachers College, N. Y. City on "The Will to Practice" was a most scholarly and helpful discussion of a problem which concerns all teachers—how to get pupils to work most valuably by themselves. Two modes of procedure were illustrated. First, where the motive for the work was external to what was being done, and second, where the motive grew out of an intelligent interest in the work itself. This was the stage in which the will to practice had opportunity for free expression. The point of the paper was not the dropping of drill, but by proper selection of material for drill to develop the will in practice; that instead of be-

coming a mechanical exercise in which the higher mental faculties seemed to be sacrificed for the lower mechanical ones, the very highest form of activity in study should be realized.

Paul Stoeving, who after several years of class violin teaching in London, England, has come to New York City to institute the work here, gave a most illuminating and stimulating talk on the possibilities of a much greater use of the violin. He described the work of the English organization, the National Union of School Orchestras, which in the ten years of its existence has so vigorously taught violin in classes of from 20 to 25 children at a charge of ten cents per pupil, that in England today approximately 200,000 school children play the violin. "The music-making movement in the home has been wanting, and in this fact lies the real significance of the school orchestra and its beneficial influence in the future," said Prof. Stoeving. "The school orchestra movement does not stop at inculcating in a younger generation a love of music and catering to it; it actuates and educates something for that love to realize and it leads others to an appreciation of music'."

Speaking of the importance of music appreciation as a part of every one's education, Roy D. Welch, of Smith College, said: "In schools and colleges where some systematic division is made of the student's time, an intimate acquaintance with the

standard masterpieces of music literature, some knowledge of the art impulse and its relation to human affairs, and the ability to express, with tolerable coherence, a sound opinion on musical matters, should be reckoned indispensable requirements for graduation."

Waldo S. Pratt, of Hartford, Conn., in a comprehensive and judicial survey dealt with the perplexing problems of Standardization. Every state organization that is considering this question in any of its phases should obtain a copy of this sane review, which must be read in its entirety for a correct understanding of his conclusions. In brief, however, it may be stated that Prof. Pratt believes there is much work which must precede attempts to fix the status of music teachers by legislation, that at present the creating of an enlightened public sentiment regarding the mission of music and the ne-

cessity of adequate preparation for teaching it is more important than the framing of laws.

In developing the topic, "Music Extension, What and By Whom?" Peter W. Dykema, of the University of Wisconsin, stressed the importance of actual participation in the producing of music in addition to mere listening to it, and urged the creation of the office of city musician as a means of having the music of the community as a whole properly attended to.

The round table devoted to public school music discussed the topics of credits for private music work and school orchestras. Much that was suggestive on these two lines was presented by Will Earhart, Osbourne McConathy, Edward B. Birge, Calvin B. Cady, Arthur Bellingham, and others. Both of these topics will be continued at the Supervisors' Conference in March.

Presentation of Material*

by W. Otto Miessner, Milwaukee, Wis.

In presenting musical material to children, and in the development of their musical experience from the imitative rote song stage, to the point of intelligent, thought-expressive, sight reading of new songs from notation, the pedagogical steps will be very similar to those used in modern approved methods of teaching language-reading. As one leading educator has expressed it, "The materials differ but the methods are essentially the same."

SIX PEDAGOGICAL STEPS

First Step: Teaching of rote and observation songs for musical experience and oral expression.

Second Step: Concentrating attention upon the purely musical aspects of the song by singing with "loo" or some other neutral syllable. The observation of phrase repetition in songs as a fundamental principle.

Third Step: Application of the so-fa-syllables to the songs learned by imitation as a final stanza.

Fourth Step: Observation of motives and figures. Definite ear training, developing a vocabulary of

*Extract from an address on Modern Pedagogy Applied to Music delivered at meeting of Wisconsin State Teachers' Association Nov. 1914.